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**A Simple Illustration of Chiropractic Philosophy  
Showing the Transmission of the Mental Impulses Over the  
Nervous System.**

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The motion picture consists of a diagrammatic illustration of the nervous system of the body illustrating the main paths of nervous flow from the central nervous control, the brain, to the limbs.

The film illustrates the normal passage of nerve impulse from the brain to the limb in response to the will or idea of the individual, whereby the limb adequately carries out the instruction from the central nervous control station, the brain. The motion picture further illustrates the effect of stoppage or interference of the nerve flow by means of stoppage or cutting off of the nerve impulses of the normal channels or nerves along which such impulses flow, and the consequent interference with the response of the limbs to instructions from the brain. The motion picture also illustrates the restorative effect, upon the function of the limbs, of the removal of the interference to the passage of the nerve impulses.



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SYNOPSIS OF THE PHOTOPLAY

MOTHERHOOD

(Life's Greatest Miracle)

Blue Ray Productions, Incorporated  
1328 Broadway  
New York City.

Screen Adaptation  
by  
Lita Lawrence

THE CAST

Mrs. Robert Marsh Sinclair .....Who places a social career  
(Flo) above children.

Robert Marsh Sinclair.....Her husband - too engrossed  
in business to analyze his wife.

Fred Martin.....With two big interests, - his  
wife and his work.

Mrs. Fred Martin.....Formerly a flapper, but now  
(Mae) comfortably settled in  
domestic life.

Butler, Maid, Drs, Nurses,  
Chauffeurs, Babie. ... ad lib.



## - MOTHERHOOD -

The story opens with a biblical prologue depicting the Madonna and Christ child, in the manger. The Three Wise Men of the East enter and hail the new-born King.

This scene is followed by a brief outline, in title form, which explains why women of our present generation evade the great gift of Motherhood. The title reads :

"The world over will be found women who live in constant fear of motherhood, in spite of their natural love for children.

Analysis presents three great reasons for such fears - the first of which is ECONOMIC, the second SOCIAL and the third, PHYSICAL.

Many people, in their early married lives, feel they cannot properly provide for children. On the other hand, vast numbers of present day women, though comfortably situated, believe they are fashioned distinctly for careers.

FEAR is responsible for both attempts at self-preservation....PHYSICAL FEAR that is unnecessarily cruel and usually unwarranted.

A living FAITH and the untiring efforts of MEDICAL SCIENCE, together have CRASHED this barrier to glorious motherhood! Immediately following, are shown: a Cathedral wedding, then a simple chapel ceremony. First - Mr. Sinclair and bride. Second - the Martins. Swinging into the tempo of present day existence, we enter the breakfast room of the imposing Sinclair residence, with its servants and personal attendants, and find Robert Marsh Sinclair, the middle-aged type of successful business man advising his wife, Flo, to "curtail the social engagements and take a trip" as a cure for "nerves" of which she has just complained.

As Sinclair is about to leave for his office, the maid brings Mrs. Sinclair her morning mail. It includes an invitation to an exclusive Bal Masque. Her indisposition vanishes almost instantly, as she plans and sketches the costume which she has decided to wear at the masquerade party.

The story moves now to a poorer quarter of the city - "not a stone's throw away" from the Sinclair mansion. Fred and Mae Martin, typical young newlyweds, are bustling about their tiny kitchen, both intent upon the making of Fred's breakfast. The alarm clock points to a few minutes before eight. There is a mad dash for hat, overcoat, the remnants of breakfast and a good-bye kiss, all at one time...with light comedy touches before Fred's departure from the flat.

Meanwhile, Mrs. Sinclair has been visiting various smart shops in New York's Rue de la Paix (Fifth Avenue and 57th Street) in an effort to assemble the costume which she planned wearing at the ball. In contrast, we see little Mrs. Martin window shopping in a neighborhood which prefers to spend its money on



"the cash and carry basis, without the Paris label."

The following scene shows the return home of Mrs. Sinclair, laden with huge boxes of finery which her maid deposits in Flo's exotic boudoir, proceeding to dress her mistress in gorgeous Spanish costume which she removes from the wrappings. After much struggling into the tight black bodice of the Spanish dress, Flo decks herself out in high comb, mantilla, elegant Spanish shawl and all the thousand accessories of a complete masque costume. She pirouettes before her mirror but before many minutes have elapsed in this admiration of herself, she is seized with vertigo, and while calling her maid - "MARIE!" - falls in a crumpled heap on the boudoir floor.

Marie, abandoning her search for the fan to accompany the costume, rushes to the aid of Mrs. Sinclair. Only for a moment does she revive her. Another attack throws Mrs. Sinclair into unconsciousness. Marie summons the butler who carries his mistress to a couch, to be attended by her maid. Then he loses no time in telephoning both Dr. Grant and Mr. Sinclair; typical of the interruption in her social career, the butler (while lifting the limp form of Mrs. Sinclair) tramples the beautiful Spanish shawl in which she had been admiring herself but a moment before.

Without warning, a similar incident takes place during the homeward journey of Mrs. Martin. She is overtaken by illness, as she mounts the stairs to her tiny apartment. An interested and well-meaning neighbor attempts to assist her, but she plods on, through the halls, to her own rooms, manages to reach her bedroom, and makes every effort to rest, to recover before Fred's return at the end of the day.

Reverting to the scene of Mrs. Sinclair's boudoir, we now find her reclining on a couch, attired in elegant negligee, meekly listening to Dr. Grant diagnose her ailment. Suddenly, as he speaks: "...and of course, you know the reason for all this? There's to be a baby!" .... she rises to a sitting posture on the couch, her every move rebellious at the thought of motherhood. Mrs. Sinclair cajoles and wheedles Dr. Grant in a bold attempt to enlist his help toward preventing her accouchement.

Hotly resenting Mrs. Sinclair's suggestion, Dr. Grant says: "My dear child - as a man I cannot usurp divine authority and decide which child is to live and which to perish unborn at my hands; as your physician and your friend, I trust you will let me aid you in protecting this little new life. In years to come, when you recall this visit, you will be ashamed you ever made such a request!"

The doctor leaves Mrs. Sinclair, still harboring her original intent, and is seen approaching Robert Sinclair in the huge living room, below, where he has been quietly smoking, awaiting the doctor's report on his wife's ailment. He is shocked, when Dr. Grant informs him Mrs. Sinclair "is facing motherhood. It is a keen disappointment to her." Dr. Grant advises Sinclair to use infinite tact and patience, sympathy and tenderness, to bring about a more wholesome frame of mind.

During this conversation between both men, Marie, the maid, up in Mrs. Sinclair's boudoir, is seen obeying instructions to put through a hurried telephone call to Madame Howard, the "friend in need" of Mrs. Sinclair - one who has helped Mrs. S. out of similar difficulties on previous occasions. Although Marie delivers the 'phone message, she is unaware of the



presence of Mr. Sinclair, who has come quietly to the door of the boudoir. Flo Sinclair has seen him reflected in the mirror which she holds up to scan her face for traces of her condition, but is powerless to attract the attention of Marie, who goes right on speaking to Mme. Howard. Unable to listen to any more, and filled with disgust at his wife's deception, Sinclair peremptorily orders the maid to leave the 'phone. He strides down the room, toward Flo, infuriated for the moment - then suddenly remembers the doctor's advice to use tact and patience with his wife. Forcing a calm, sympathetic tone, he says: "Is it possible.... You - MY wife - would be a party to such crime....and sin!" After an affectionate scene between husband and wife, Flo submits to the call of Motherhood, smilingly resigned to the doctor's advice.

Fred Martin returns home at the end of a busy day, to find his apartment deserted - apparently - until, in passing from room to room, he comes upon Mae lying in bed, ill. There is conversation regarding her illness. Fred suggests that he will prepare his own supper, and her's, too, confident that it will help Mae to feel better. He proceeds to raid the icebox, his cooking smoking up all the rooms, with the result that, fearing fire and smelling smoke, Mae leaves her bed to look into the kitchen. Fred plays host and cook, both, but Mae is too ill to partake of food. Scared by her unusual manner, Fred promises, then threatens to get a doctor in the morning, unless Mae improves.

Morning finds Mae chatting with the neighbor she passed in the hall. She attempts to explain her illness - nausea, weakness and nervous - heart acting queerly - no pep, etc. Sensing the usual reason for this, the neighbor sympathizes and prepares to receive the doctor. He is a somewhat different type from Dr. Grant, in that he is more aged, more talkative, and more inclined toward allaying the unnecessary fear of Mrs. Martin, who is not totally unprepared for what he tells her concerning her condition. She registers hate - then fear - then resignation.

During his visit, the doctor instructs Mrs. Martin regarding her needs - physical and mental. He stresses particularly, the advisability of following authentic information, direct from the physician, rather than haphazard beliefs of well-intentioned friends and neighbors. She agrees to follow instructions, ~~and~~

At about this time, Mrs. Sinclair is being fitted to a correctly designed corset, the advisability of which her doctor has mentioned. It supports her body without restraint, and, as the corsetiere explains, can be adjusted from time to time.

Spring arrives. Mrs. Martin is seated on a playground bench, with Mrs. O'Grady, a neighbor. ..extremely garrulous and quite put out to think that the flappers of this day and age make so much fuss over having a few babies! Why, - she had thirteen of them and niver had a doother onot!" etc. She explains that of course, they are not all living; the first and the last were dead born and the twins lived only long enough to be christened. Mrs. Martin resents this as rank neglect due to ignorance and the lack of medical instruction, and is the more firm in her stand to do as the doctor orders.

Dr. Grant visits Mrs. Sinclair about this time and finds her still rebellious regarding the rigid rules he has laid down for her welfare. She is seen freely imbibing in wine and smoking cigarets.



Dr. Grant upbraids her, but is met only with silent resentment on the part of Mrs. Sinclair, who continues to lavish her affection upon an ordinary black dog which she fondles as one would an infant. However, the maternal instinct prompts her to inquire of the Doctor, whether he thinks her unborn baby will be a boy...or a girl? Rather amused, he answers it is quite likely it will be....a boy - OR a girl! failing to grasp her reason for inquiring. Mentally, she is upstairs in the dainty nursery, draped and outfitted in blue, in sweet expectation of a son and heir to present to Robert.

Her next question implies that she prefers to remain at home for the birth of the little one, however, Dr. Grant is firm in stating that the hospital offers so many advantages over the home, however well-equipped it may be. Emergencies may arise, especially, since Mrs. Sinclair has been anything but an obedient patient. Dr. Sinclair exits, asking Mrs. Sinclair to discard the dog, the smokes, the wine as so much trash.

In contrast, we find Mae Martin softly crying and cooing over the contents of her expected baby's "hope chest" filled with all sorts of filmy garments and toys. She cuddles a little dress to her heart, smiling through the tears. She is startled to hear a knock at the door. It proves to be a messenger with a large box, which Mae opens, astonished. In the box are a blue coat and hat, then a pink coat and hat - both identically alike, save for the color - and both of a size suitable for a toddling infant. She searches for some message in explanation of the gift, and finds this: "It may be and maybe not....Just wanted to make sure - Fred." It dawns on her that the coats and hats must be for TWINS!

Both women - Mrs. Sinclair and Mrs. Martin - are now seen in their respective homes, departing for the hospital.

In checking up an auditor's report, Robt. Sinclair, in his private office, requests that the man who issued it be sent in to him. Sinclair is told by the office manager, that Martin, the new man who issued the report, was given leave of absence to visit the hospital where his wife was suddenly taken. The word "hospital" recalls to Sinclair's mind the fact that that day HIS wife had been admitted, and he proceeds to leave his office for the day.

The next scene shows two men being received in the Reception Room of a hospital. The registrar nurse issues two visiting cards - one to each of the men. Both appear terribly nervous and totally unaware of each other's presence. They drift over to a window overlooking the street and smile down on groups of frolicking youngsters of all ages, playing round about, attended by nurses and mothers. During all this time, both Mrs. Sinclair and Mrs. Martin are being prepared for the ordeal of motherhood. Their respective hospital beds and rooms are shown, with nurses attending and encouraging them. Both women, though of widely separated stations of life, breathe the same prayer for the little life each is to bring into the world. (Prayer called "The Mother's Prayer for the Child to Come" by Dr. Frank Crane) Mr. Sinclair is lost in the maze of the hospital nursery. He inspects various cribs and babies. Next, we find the two expectant fathers visiting their new offspring. Sinclair, who had wagered with his father that the baby would be a son and heir, is presented with a little daughter, while Martin is astounded to learn he is the proud Daddy to a possible President!



The picture stresses the identical care given both patients, and babies.....-

There is a pathetic bedside reconciliation between the Sinclairs, who are completely wrapped up in the beauty of their new little daughter - Daddy Sinclair busy comparing the features of the new baby with those of his wife, Flo.

At the Martin bedside, Fred is accepting all the congratulations that the house doctor showers on him, and is quite impatient when told his visiting time is up - the patient must rest.

Both new daddies - as of one mind - make tracks for the nearest telegraph office - Martin to inform his mother that his new son resembles him, while Sinclair reports by wire to his old father, that "the drinks are on me" since the stork brought him a baby girl - not a boy.

In paying for his telegram, Martin, in giving his name to the desk clerk, is overheard and watched - then questioned by Sinclair who is curious to know whether HE is THE Mr. Martin in the employ of the Sinclair Steamship Lines?? Recognition on the part of the employer follows, - the treat of a good cigar, an arm-in-arm exit to the street where mutual congratulations follow, since "one touch of nature makes the whole world kin."

The epilogue - supposedly five years after - shows a lawn party, with everything in full swing - goodies, kiddies, laughter, shouts. The Sinclairs are seated on the lawn ~~at~~ outside their country home, Mrs. Sinclair holding another toddler on her lap. Mr. Sinclair, quite content speaks to his wife, who, hugging her baby to her regretfully reflects that at one time - five years she almost killed this youngster whose life and l mean her very inspiration to motherhood. "The s that writes our destiny on the first pages of sweeps us onward toward a fuller realization through the sweet, simple paths of childhoo

Here follows a dedication of the photor mothers of the world. Dedication is



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